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Watson's Art Journal.

NEW YORK, SATURDAY, OCT. 26, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

NOTICE TO SUBSCRIBERS.

We call the special attention of our subscribers who have not paid their subscription, that this number commences the 8th volume; consequently, they are *six months* in arrear. If the amounts due are not paid within a short time, we shall be compelled to erase their names from our subscription books.

MUSICAL AGENCY.—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

AMUSEMENTS OF THE CITY.

THE POSITIVE ANNOUNCEMENT of the coming of Charles Dickens is received everywhere with expressions of satisfaction and delight. Everybody wants to see and hear him; they have read him over and over again; they have got his characters by heart; they have adopted his phrases, expressions and forms of thought; they have taken him into their universal household, and now they wish to meet him face to face.

An abortive attempt was made to create bitter blood between the people and their visitor, by that high-toned and truly patriotic journal, the *New York Herald*, but having put out a mean-spirited "feeler" to the public pulse, it met with so prompt a rebuke, that, as usual, it had to swallow its words, which, being of a poisonous character, would injure its constitution, we should think. Dickens needs no one to endorse him for the American people; everywhere he will meet with a cordial, spontaneous welcome, and everywhere his name will be a passport to the best circles, not merely of fashion or wealth, but of the best blood and intellect in the land.

The Grand Duchess of Gerolstein gains thousands of new admirers nightly, and

every one who sees her once becomes infatuated and is compelled to return again and again. The success of this charming opera is almost phenomenal; very rarely do we find a musical work taking at once so strong a hold of the public interest, and attracting crowded and brilliant audiences, night after night. It would seem to promise for Offenbach a career in America as remarkable as he has found in Europe. Mr. Bateman has made a grand hit; he has the cards in his hands and he can play them as he wills and at his pleasure.

The "Duchesse" matinee to-day will doubtless attract an overflowing audience. The opera will be repeated every night next week, excepting on Tuesday and Saturday, when the French Dramatic Company will perform "The Romance of a Poor Young Man," which they represent in a manner altogether admirable.

The run of "*Don Bucefalo*" at the Academy of Music was interrupted by the sickness of Mlle. Peralta. The next week will be devoted to the farewell performances of Madame Parepa-Rosa, she being compelled to leave the city to fulfill important musical engagements. On Monday evening she will appear in the "Huguenots," and on Tuesday evening in the celebrated rôle of "Norma." The operas will be strongly cast, and we may expect a brilliant attendance to witness the close of Madame Rosa's engagement.

The "*Devil's Auction*" has made a great hit; its attraction fills the Banvard Opera House every evening, and the dancing excites the most intense enthusiasm. We have hardly seen an audience so carried away by a performance as on the occasion of our visits to this establishment. All the principal dancers are admirable, but Morlacchi, the last addition to this superb troupe, is a danseuse of extraordinary skill, and power, and grace, and refinement. Every *pas* brings down the house in thunders of applause. The "*Devil's Auction*" will be performed every night until further notice.

"*La lingua Toscana*" and the Round Table.—A writer in this paper speaking of "Marie Antoinette," at the French Theatre, characterizes the English translation of the play as "excessively bad." May we be permitted to ask if the critic in question—evidently hot from Tuscany—has carefully read the translation? If so, his perspicacity must be somewhat cloudy; otherwise, from the 8th scene of the 3d act to its conclusion, and in the whole of the Epilogue, he would have discovered traces of a fresh hand, and had he calmly reviewed this part of the work, as we ourselves have, he would scarcely have included it in his sweeping condemnation. We happen to know that these thirteen printed columns were rendered into English at the last moment of going to press; we happen

to know that they were done in something like eight hours, the translator positively not having time to read over his work, and we happen to think that notwithstanding this speed, the portions in question are not only correctly translated, but are also vigorously and dramatically Englished, there being indeed but two errors, and these self-evident printers' derelictions. In a following article on Italian opera, our Tuscan friend quotes freely from the libretto of "*Don Bucefalo*"—freely misspelling one of the words—and then boldly casting off his corks, plunges grandiloquently into a small puddle of Italian on his own account: he employs the words "autroce dubbio" and "fieri angosce." Ebbene: in these four words there are *three* errors! a too indulgent Providence alone protecting the fourth word from disgrace! Be these thy children, Tuscany? Our critic must be a descendant of the worthy owner of a "little Latin and less Greek," and we would paternally counsel him for the future to look before he leaps, and to weigh well ere he decides for this "boomerang" sort of criticism; these weapons in unexperienced hands may injure his own constitution instead of desolating the feelings of those upon whom he sits in judgment. Basta così!

Among many pictures of high merit now on exhibition at Browne & Spaulding's, under the Metropolitan Hotel, is a sleeping figure by Lefevre, the celebrated French artist. The subject is differently treated from the general run of nude figures; and the backgrounds made subservient to the flesh tints, instead of being, as is generally the case, worked up to detract. The picture as a whole is exquisite, and we think in saying that it has never had its superior in our galleries, is not saying one word more than it deserves. Its price is \$2,000. There is also in the same gallery two beautiful fruit pieces by Baum well deserving especial mention and attention for their color and truth.

Had the Editor of the Evening Gazette consulted our article on "Offenbach" in last week's issue he would not have committed the ludicrous error of calling "*une basse taille superbe*" a magnificent counter tenor! and he would scarcely have characterized the notes of that same counter tenor as "powerful, vigorous and deep!"

Mr. Draper will commence a series of concerts next week, which will contain very novel and attractive features. The two first concerts will be given in Brooklyn, on Saturday and Sunday evenings next, the 2d and 3d of November. These will be followed by concerts in New York, which will be duly announced.

PRAGUE.—Herr Westmeyer's opera, "*Der Wald von Hermannstadt*," has been successfully produced.

BRUSSELS.—M. Samuel's Concerts Populaires will be resumed this winter.